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REBELLION ESSENTIAL AGAINST THE NATIVE COLONIALISMS: A STUDY OF THE SELECT PLAYS OF BADAL SIRCAR

A resume for the registration for the Ph.D. in English

under the Faculty of Arts

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Introduction:

The present research work deals with the post-independence Indian drama in English. The select works of Badal Sircar have been revisited with the identified perspective to arrive at conclusions. The playwright belongs to the contemporary Indian ethos in West Bengal. The major concerns, it seems of the playwright, are the social problems sprouted out of the man-made discriminations constructed and carried forward with the help of religion, caste, class, patriarchy and gender.

The mosaic of human life all over the world has been distorted by the petty concerns in the name of religion, caste and gender. These are the causes that alienate one person from the other. The division designed by these forces transform a person or a society into an irrational creature against those who do not subscribe the view and idea of the other. The fragmentation of human being, therefore, seems to be the cause of all evils. Alike all forms of manifestations, drama is the most vibrant and appealing mode of creation. Its audio-visual impact on the recipient lives long lasting impact on the human mind and the patterns of her/his behaviour.

The History of Indian Drama: A Brief Survey

The beginning of the ancient theatre is considered to be linked with the classical theatre. Bharatmuni's *Natyasastra* is considered to be a treatise in the field of dramatics. It talks about the needed costume, jewellery, the bodily movements, make-up and the direction of play. An appeal to the power imaginary beyond human reach is another trait provided by the text. It is called Nandi. The character of Sutradhara, like the Greek chorus, narrates the story in brief, passes comments on the actions of the other characters.

The folk theatre, on the other hand is performed with twin purpose – entertainment and making the masses aware of the social inequalities and a

remedy for the eradication of those evils. The most notable name in the pre-independence era is that of Mahatma Jotiba Phule. There are many other playwrights who used the genre for this lofty purpose.

Indian English theatre in the pre-independence did not appear rich due to the barrier of the English language used by the alien rulers. But in the post-independence period, the plays written in the regional languages when transferred into English its content and calibre started appearing. A host of playwrights, as a result, have been able to establish themselves as the spokesmen of humanity. These writers could give a contemporary spin to the form and content of the form of literature.

The concerns of the Indian theatre in the pre-independence era were primarily guided by the colonisation of India, whereas, in the post-independence, the concern shifted on diverse social evils nurtured by the forces referred above. It ushered in the various categories of the theatre such as the political theatre, the social theatre, the feminist theatre etc. The hegemonic social structures have been questioned and exposed by the modern Indian playwrights writing in different Indian languages. This could be called as the dominant feature of the post-independence drama.

The Playwright in Question

Badal Sircar seems to be preoccupied with the concept of human fragmentation caused by the forces aforesaid. The plays selected of author dramatise all the hues of human predicament. The curtain of his plays does not lower with the mere presentation of the evils but with a solution. The playwright in question stands at the forefront of the new dramatic movement since he has contributed to the Indian drama not just by writing plays but by creating a new form of theatre known as 'Third Theatre' or 'People's Theatre '. For him, theatre has to have a role in creating awareness among people regarding the prevalent socio-economic oppressions. He took his theatre to the people who were excluded and marginalised by those enjoying power.

Empowering the weak with a new vision can be called the guiding principle of his Third Theatre. In terms of technique it also experimented by using the open-air location sans a conventional box-stage or auditorium. Similarly, he reduced the use of props, costumes, make-up, the artificial sound devices and projectors. All this made it portable and pro-people. The productions neither demanded investment for the performance nor expected any income from the audience. So, it turned out to be inexpensive and free. Here, the audience are not expected to pay for performance. It could donate on its will whatever is possible.

Importance of the study

The present study has huge relevance with the contemporary social temper. The present day Indian society, still seems to be, caught and controlled by the discriminative ideologies sponsored by religion, caste and gender. The author chosen for study attempts to describe the present day society under the influence of the aforesaid forces.

The objectives of the study

The following are the major objectives of the study.

i. To find out the genesis, scope and nature of native colonialisms.
ii. To study the impact of the colonialisms on the colonizer and the colonized.
iii. To study the treatment given to the tools of colonialism by both the social groups.
iv. To study the response of the colonized to the evil milieu in order to achieve liberation.
v. To analyse the contribution of the colonizer and the colonized in the making a human society.

The scope of the study

The present research project focuses on the select plays of Badal Sircar such as *Evam Indrajit, Spartacus, That other History, There's no End, Stale News, Procession, Bhoma* and *Beyond the Land of Hattamalla* barring his all other literary manifestations.

The research methodology

The research methodology adopted for investigation is of analytical in nature. The primary and the secondary sources will be analysed for arriving at the conclusions.

Tentative chapter scheme

The present study has been decided into five chapters as mentioned below:

Chapter-I - Introduction

Chapter II –

Study of the plays: *Evam Indrajit, Spartacus, That other History, There's no End*

(A) The Blinding Prisons

(B) The Dismantling of the Confinements

Chapter- III-

Study of the plays: *Stale News, Procession, Bhoma* and *Beyond the Land of Hattamalla*

(A) The Blinding Prisons

(B) The Dismantling of the Confinements

Chapter-IV- An Ideal world-view

Chapter V- Summing Up

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